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Science and Art Department of the Committee of  
Council on Education.

THE LORD PRESIDENT, THE RIGHT HON. THE EARL GRANVILLE, K.G.  
THE VICE-PRESIDENT, THE RIGHT HON. W. COWPER, M.P.

*H.G.*  
ILLUSTRATIONS

OF THE

SYSTEM OF PRIZES

FOR ENCOURAGING THE PRACTICE OF DRAWING AS  
A PART OF NATIONAL EDUCATION,

TOGETHER WITH

THE REPORT

OF THE

EXAMINERS ON THE WORKS SENT FROM THE  
VARIOUS SCHOOLS OF ART

IN

COMPETITION FOR NATIONAL MEDALS,

For the Year 1857.



LONDON:

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1857.

[Price 1d.]





# LIST OF THE SEVERAL PRIZES AWARDED BY THE SCIENCE AND ART DEPARTMENT.

## PRIZES.

*For drawing on slates in schools for the poor.* A case of pencils and India-rubber.

### FIRST GRADE.

*For making an outline copy on paper.* A small drawing-board and T square.

*For an outline drawing of an object.* Grant's Elements of Geometry, Redgrave's Manual of Colour, and Burchett's Definitions of Geometry.

*For an outline drawing from memory of some well-known object.* A pair of compasses, with pen and pencil.

*For solving some easy problems in Geometry.* A box of colours suitable for colouring mechanical drawings.

### SECOND GRADE.

*Freehand outline enlarged from a copy.* The choice of any one of the following eight prizes:—

1. Box of mathematical instruments;
2. Box of water-colours;
3. Drawing board, T square, and angles;
4. Burchett's Practical Geometry and Burchett's Perspective;
5. Wornum's Analysis of Ornament, and Lindley's School Botany;
6. Cotman's pencil landscapes;
7. Cotman's sepia landscapes;
8. Box of crayons, &c.

### THIRD GRADE.

*For the best works executed in each stage of the prescribed course of study.* A Bronze "Local" Medal.

HIGHEST PRIZE . . . . . Silver "National Medal."

The best work in each stage, among those obtaining 3rd Grade prizes, is sent from each school to the Central School at South Kensington, to compete for the highest prize, "the NATIONAL MEDAL." Of these 100 may be awarded by the Examiners. The schools whose students obtain such National Medals are entitled to select from the reproductions of Works of Art, obtainable from the Museum, South Kensington, objects of the value of 10*l*. for each medal.

Examples of the reproductions from which selections may be made are exhibited at Manchester. These reproductions, of which a complete list, with prices and all requisite details, will shortly be printed, consist of Fac-similes of shields, and various portions of ancient armour, salvers, tankards, &c. from the Museum South Kensington, from the Louvre, and other collections; Casts in fictile ivory; Copies of figure studies by W. Mulready, R.A.; Photographs by C. Thurston Thompson of works of Mediæval Art, and Fac-similes of Raffaele's original drawings in the Louvre; also Works on Art, as Owen Jones' "Grammar of Ornament," and Gruner's "Specimens of Ornamental Art," may be selected.

A Directory is published (Price 1*s*.) which gives full particulars of the conditions upon which aid is given by the Department in procuring examples and casts, and also towards providing teachers, and establishing Schools of Art. It may be procured of Messrs. Chapman and Hall, 193, Piccadilly, London, or at the Offices of the Department, South Kensington.



I.

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## NATIONAL REWARDS

FOR THE

### ENCOURAGEMENT OF DRAWING AND THE FINE ARTS.

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1. In concert with local authorities and schools throughout the United Kingdom, the Science and Art Department of the Committee of Council on Education has organized a national system of prizes and certificates for drawing, for the purpose of elevating the national taste, by encouraging all classes to practise it as a branch of national education.

2. Any place in the United Kingdom able to guarantee the examination of at least fifty persons who have received instruction in drawing, may call upon the Science and Art Department to hold a yearly public examination in drawing on the spot. Children of poor and other schools, as well as adults of both sexes, may present themselves for examination, and are all equally eligible to take prizes.

3. The examinations are of *three* grades:—The first and second being especially applicable to general education, whilst the studies in the third grade belong to Schools of Art, and are somewhat technical in their tendency, serving to promote improvement in all kinds of skilled handicraft labour.

4. In the *first* and *second* grade, prepared exercises in freehand drawing, geometry, perspective and model drawing are solved in a given time, in the presence of an inspector. The person to be examined chooses

be employed till the pupil has mastered the difficulties of gradation in light and shade with simpler means.

Some misapprehension is noticeable in the works prepared in some of the schools in stage 22, section *d*. This section is intended to test the student's knowledge of historic styles of ornament, either by numerous careful sketches accompanied by references in writing to the authorities whence they have been derived, or by novel combinations of the elements of any style or styles. Such conditions, therefore, are not fulfilled by mere outline drawings, however good, nor even by carefully shaded examples of ornament, which, as such, belong to earlier stages in the course of instruction.

We have also appended a list of those students who have gained money rewards for "applied designs." It will be seen that notwithstanding the liberal prizes offered by the Department, and a corresponding desire on the part of the examiners to reward all works of originality and merit, the number is but small.

This still further tends to prove how difficult it is to promote meritorious invention in design until a suitable elementary education, such as the Department now aims at, has become more general. We would, therefore, suggest that the special prize list should for the present be discontinued, until the spread of art-education and the efforts which are being made in the Training School to prepare highly qualified teachers, shall insure a fuller and better competition; and that, in the meantime, the examiners should be at liberty to recommend, in meritorious cases, in addition to the medal for "applied designs," such money rewards, under the usual restrictions, as they may consider suitable.

(Signed)

C. L. EASTLAKE.

DANIEL MACLISE.

RICHARD REDGRAVE.



TABLE I.

## NATIONAL COMPETITION, 1857.—MONEY PRIZES AWARDED.

Name.	School.	Amount.	Remarks.
Bellitzay, Paul . .	Glasgow . . . .	£ 8	
Bott, Thomas . .	Worcester . . . .	4	
Lavin, Ann . .	Dublin Lace School . .	2	
McGregor, Peter . .	Glasgow . . . .	2	
Nicholls, Mary J. . .	Dublin Lace School . .	2	
Pope, P. H. . .	Metropolitan Training . .	4	
Ridge, W. . .	Stoke . . . .	7	
Theaker, George . .	Sheffield . . . .	6	
Townroe, Reuben . .	Sheffield . . . .	6	
		41	

(Signed) C. L. EASTLAKE.  
DANIEL MACLISE.  
RICHARD REDGRAVE.

TABLE II.

## ALPHABETICAL LIST of STUDENTS rewarded at the NATIONAL COMPETITION, 1857.

Name.	School.	Stage rewarded.	Subject.
Anderson, John . .	Newcastle-under-Lyme . .	10 a.	Foliage in outline.
Aumonier, J. . .	Metropolitan Training . .	9 a.	Anatomical study.
Bayne, R. R. . .	Metropolitan Training . .	23 b.	Villa.
Bellitzay, Paul . .	Glasgow . . . .	23 c.	Carpet.
Birkmyer, James . .	Liverpool . . . .	6 a.	Hercules.
Birks, Henry . .	Stoke . . . .	20	Oak leaf boss.
Blood, Fanny . .	Worcester . . . .	23 c.	Vases.
Bott, Thomas . .	Worcester . . . .	23 c.	Plate.
Brew, Benjamin . .	Limerick . . . .	3 b.	Louis XII. pilaster.
Brew, Edward . .	Warrington . . . .	19 a.	Discobolus.
Brock, William . .	Hanley . . . .	2 b.	Tarsia.
Brown, George . .	Manchester . . . .	12 a.	Egg plant.
Cash, Eleanor . .	Coventry . . . .	14 a.	Primroses.
Chambers, Micah . .	Durham . . . .	13 a.	Block printing.
Chandler, E. . .	Plymouth . . . .	4 b.	Carr.
Clark, William . .	Worcester . . . .	5 b.	Egg plant.
Coombe, Harriett . .	Waterford . . . .	22 c.	Elementary Design.
Darby, Thomas . .	Cheltenham . . . .	10 a.	Foliage.
Dunn, Elijah . .	Hanley . . . .	6 a.	Hercules.
Eardley, R. . .	Stoke . . . .	8 b.	Head (except).
Edwards, John . .	Burslem . . . .	13 a.	Louis XII. pilaster.
Eiloart, Esther . .	Gower Street . . . .	14 a.	Flowers in tempera.
Elden, M. R. . .	Stoke . . . .	15	Medici pilaster.
Elliot, Rebecca . .	Gower Street . . . .	10 a.	Foliage in outline.
Emslie, W. R. . .	Finsbury . . . .	12 a.	Rosette.
Finlay, John . .	Glasgow . . . .	23 a.	Steam engine.
Fish, James . .	Manchester . . . .	22 c.	Elementary design.
Forrester, Henry . .	Burslem . . . .	2 b.	Tarsia.
Francis, Jane . .	Birmingham . . . .	13 a.	Flowers from examples.
Gallimore, Samuel . .	Stoke . . . .	9	Anatomical Study.
Ganthorpe, Mary . .	Manchester . . . .	15	Group of flowers in oil.
Gaskell, Rebecca . .	Warrington . . . .	2 b.	Trajan scroll.
Gladding, G. . .	Spitalfields . . . .	5 b.	Egg plant.
Greig, Mary J. . .	Gower Street . . . .	13 a.	Iris from copy.
Grose, Ann . .	Gower Street . . . .	22 b.	Elementary design.
Hampton, Thomas . .	Hanley . . . .	10 a. 3 b.	Foliage and pilaster.
Harrison, George . .	Sheffield . . . .	18 a.	Medici pilaster.
Hart, C. . .	Exeter . . . .	15	Group in oil.
Hassall, Rich. . .	Macclesfield . . . .	8 b. 19 a.	Discobolus.
Hawkins, Blanche . .	Gower Street . . . .	4 b.	Car.
Hunt, Emily . .	Metropolitan Training . .	3 b.	Pilaster.
Jackson, Frank G. . .	Birmingham . . . .	2 b.	Tarsia.
James, Charlotte . .	Gower Street . . . .	15, 14 a.	Group and flowers in tempera.
Johns, Eliz. J. . .	Manchester . . . .	4 b.	Car.
Kingdon, A. . .	Exeter . . . .	14 a.	Hollyhocks.
Lavin, Anna . .	Dublin Lace School . .	23 c.	Collar.

## List of Students rewarded—continued.

Name.	School.	Stage rewarded.	Subject.
Lockett, Benjamin .	Stoke . . . . .	22 c.	Elementary design.
Lyon, Fred, C. . .	St. Martin's, Long Acre	2 b.	Tarsia.
Mallinson, Th. . .	Coventry . . . . .	12 a. 10 a.	Egg plant and flowers.
Mayne, Arthur . .	Dublin . . . . .	5 b.	Egg plant.
Meadows, Lucy . .	Gower Street . . . .	12 a.	Rosette.
M'Dowell, J. . . .	Glasgow . . . . .	23 c.	Muslin designs.
M'Gregor, Peter . .	Glasgow . . . . .	23 c.	Muslin designs.
Menzies, John . .	Aberdeen . . . . .	22 c.	Elementary design.
Merrin, Hovey . .	Nottingham . . . . .	22 a.	Flowers.
Morgan, J. S. . . .	Cork . . . . .	9 a.	Anatomical study.
Nicholls, Mary J. .	Dublin Lace School .	23 c. 23 c.	Muslin and lace designs.
Nicholson, Walter .	Sheffield . . . . .	10. 5 b.	Flowers and Florentine scroll.
O'Leary, Michael . .	Cork . . . . .	8 b.	Lion.
O'Shea, Henry . . .	Cork . . . . .	8 a.	Frieze.
Owen, Samuel . . .	Coventry . . . . .	23 c.	Ribbons.
Pedley, George . .	Hanley . . . . .	3 b.	Louis XII. pilaster.
Pilsbury, Wilmot .	Birmingham . . . .	10 b.	Briony.
Plumbe, Rowland .	Charterhouse . . . .	2 b.	Tarsia.
Pontis, J. . . . .	Metropolitan Training	3 b.	Pilaster.
Poole, Ezekiah . .	Stoke . . . . .	5 b.	Egg plant.
Pope, P. H. . . . .	Metropolitan Training	23 c.	Design for muslins.
Proctor, Fanny . .	Newcastle-on-Tyne .	16, 22 d.	Dancing girl and historic styles.
Proctor, Helen . .	Newcastle-on-Tyne .	22 c.	Elementary design.
Reid, James . . . .	Paisley . . . . .	2 b.	Tarsia.
Rhead, George . .	Newcastle-under-Lyne	2 b.	Trojan scroll.
Ridge, W. . . . .	Stoke . . . . .	23 d.	Flower pot.
Roberts, H. L. . .	Nottingham . . . . .	15	Print in oil.
Robinson, C. . . .	Finsbury . . . . .	8 b.	Lion.
Robinson, W. M. .	Manchester . . . . .	15, 9 a.	Flowers in water colors and anatomical study.
Sawkins, Isabel . .	Gower Street . . . .	22 b.	Elementary design.
Scarles, George . .	Norwich . . . . .	6 a.	Laocoon.
Smeaton, Arch. . .	Glasgow . . . . .	10 b.	Fruit.
Smyth, Thos. C. . .	Stourbridge . . . . .	8 a.	Frieze.
Squire, Alice . . .	Kensington . . . . .	4 b.	Rosette.
Stannus, Hugh . .	Sheffield . . . . .	23 d. 23 c.	Cups and saucers, and scissors.
Strangman, Kate .	Waterford . . . . .	15 a.	Water colour group.
Sturmer, Frances .	Gower Street . . . .	2 b.	Tarsia.
Seese, Reuben . . .	Burslem . . . . .	3 b.	Pilaster.
Theaker, G. . . . .	Sheffield . . . . .	16 a. 23 d.	Torso and kettle.
Thomas, T. H. . . .	Bristol . . . . .	22 c. 22 d.	Elementary design and historic styles.
Tornudd, G. . . . .	Metropolitan Training	23 a.	Steam engine.
Townroe, Reuben .	Sheffield . . . . .	23 d.	Urn.
Tuck, Edward . . .	Bath . . . . .	10 a.	Foliage.
Walker, J. B. . . .	Burslem . . . . .	22 d.	Historic styles.
Wilson, Helena . .	Gower Street . . . .	8 b. 14 a.	Discobolus and flowers.
Woodhouse, John .	Dublin . . . . .	19 a.	Five medallions.

(Signed)

C. L. EASTLAKE.  
DANIEL MACLISE.  
RICHARD-REDGRAVE.



TABLE III.

TABLE showing the NUMBER of NATIONAL and LOCAL MEDALS  
awarded to each SCHOOL of ART.

Name of School.	No. of Local Medals.	No. of National Medals.	Remarks.
Aberdeen . . . . .	5	1	
Bath . . . . .	4	1	
Belfast . . . . .	4	—	
Birkenhead . . . . .	4	—	
Birmingham . . . . .	24	3	
Bolton . . . . .	—	—	
Bristol . . . . .	4	1	2 awards.
Carlisle . . . . .	4	—	
Carmarthen . . . . .	—	—	
Carnarvon . . . . .	3	—	
Cheltenham . . . . .	10	1	
Chester . . . . .	3	—	
Clonmel . . . . .	2	—	
Cork . . . . .	14	3	
Coventry . . . . .	18	3	4 awards.
Dublin .—			
Lace School . . . . .	15	2	3 awards, and two prizes of 2/each.
School of Art . . . . .	14	2	
Dudley . . . . .	5	—	
Dundee . . . . .	8	—	
Dunfermline . . . . .	1	—	
Durham . . . . .	8	1	
Exeter . . . . .	8	2	
Glasgow . . . . .	25	5	and two money prizes, 8/. and 2/
Hampshire Schools . . . . .	—	—	
Hereford . . . . .	7	—	
Leeds . . . . .	3	—	
Lancaster . . . . .	—	—	
Limerick . . . . .	7	1	
Liverpool, N. . . . .	3	—	
Liverpool, S. . . . .	10	1	
Macclesfield . . . . .	9	1	2 awards.
Manchester . . . . .	30	5	6 awards.
Metropolitan Training School :—	19	6	and a prize of 4/.
Spitalfields . . . . .	9	1	
Female School (Gower Street)	16	10	11 awards.
Charterhouse . . . . .	2	1	
Finsbury . . . . .	10	2	
Rotherhithe . . . . .	—	—	
St. Martin's . . . . .	7	1	
Kensington . . . . .	7	1	
Lambeth . . . . .	—	—	
Hampstead . . . . .	—	—	
Newcastle-on-Tyne . . . . .	13	2	3 awards.
Norwich . . . . .	1	1	
Nottingham . . . . .	9	2	
Oxford . . . . .	—	—	
Paisley . . . . .	15	1	
Penzance . . . . .	10	—	
Petersfield . . . . .	—	—	
Plymouth . . . . .	2	1	

National and Local Medals awarded—*continued.*

Name of School.	No. of Local Medals.	No. of National Medals.	Remarks.
Potteries :—			
Burslem . . . . .	13	4	
Hanley . . . . .	7	4	5 awards.
Newcastle . . . . .	6	2	
Stoke . . . . .	22	7	8 awards, and prize of 7 <i>l.</i>
Sheffield . . . . .	28	5	8 awards and two prizes of 6 <i>l.</i> each.
Southampton . . . . .	3	—	
Stourbridge . . . . .	3	1	
Swansea . . . . .	—	—	
Tavistock . . . . .	5	—	
Taunton . . . . .	—	—	
Truro . . . . .	5	—	
Warrington . . . . .	23	2	
Waterford . . . . .	7	2	
Wenlock . . . . .	—	—	
Wolverhampton . . . . .	7	—	
Worcester . . . . .	25	3	and prize of 4 <i>l.</i>
York . . . . .	2	—	
		92	No. of medals awarded.
		103	No. of awards.
		70	No. of students whose awards carry the 10 <i>l.</i> prizes.

TABLE IV.

TABLE showing the DISTRIBUTION of the AWARDS among the various STAGES at the NATIONAL COMPETITION, 1857.

STAGES.	No. of National Medals awarded.	STAGES.	No. of National Medals awarded.
1. Linear drawing by aid of instruments:		Brought forward . . . . .	15
<i>a.</i> Linear Geometry . . . . .		4. Shading from flat examples or from copies:	
<i>b.</i> Mechanical and machine drawing, and details of architecture from copies . . . . .		<i>a.</i> Models and objects . . . . .	
<i>c.</i> Linear Perspective . . . . .		<i>b.</i> Ornament . . . . .	4
2. Free-hand outline drawing of rigid forms, from examples or copies:		5. Shading from the round or solid forms:	
<i>a.</i> Objects . . . . .	9	<i>a.</i> Models and objects . . . . .	
<i>b.</i> Ornament . . . . .		<i>b.</i> Ornament . . . . .	5
3. Free-hand outline drawing from the "round:"		<i>c.</i> Time sketching and sketching from memory.	
<i>a.</i> Models and objects . . . . .		6. Drawing the human figure and animal forms, from copies:	
<i>b.</i> Ornament . . . . .	6	<i>a.</i> In outline . . . . .	3
Carried forward . . . . .	15	<i>b.</i> Shaded . . . . .	
		Carried forward . . . . .	27



## Distribution of the Awards from various Stages—continued.

STAGES.	No. of National Medals awarded.	STAGES.	No. of National Medals awarded.
Brought forward . . .	27	Brought forward . . .	63
7. Drawing flowers, foliage, and objects of natural history, from flat examples or copies:		16. Painting the human figure or animals in monochrome, from casts:	
a. In outline . . . . .		a. In oil or in tempera . . . . .	2
b. Shaded . . . . .		17. Painting the human figure and animals in colour:	
8. Drawing the human figure or animal forms from the round, or nature:		a. From the flat, or copies . . . . .	
a. In outline from casts . . . . .	2	b. From nature, nude or draped.	
b. Shaded . . . . .	5	c. Time sketches and compositions.	
c. Studies of the human figure from nude model.		18. Modelling ornament:	
d. " draped . . . . .		a. From casts . . . . .	3
f. Time sketching and sketching from memory.		b. From drawings . . . . .	
9. Anatomical studies:		c. Time sketches from examples and from memory.	
a. Of the human figure . . . . .	4	19. Modelling the human figure, or animals:	
b. Of animal forms . . . . .		a. From casts or solid examples.	3
c. Of either, modelled . . . . .		b. From drawings . . . . .	
10. Drawing flowers, foliage, landscape details, and objects of natural history from nature:		c. From nature, nude or draped.	
a. In outline . . . . .	4	20. Modelling fruits, flowers, foliage, and objects of natural history from nature.	1
b. Shaded . . . . .	2	21. Time sketches in clay of the human figure or animals, from nature.	
11. Painting ornament from the flat or copies:		22. Elementary design:	
a. In monochrome, either in water colour, tempera, or in oil.		a. Studies treating natural objects ornamentally.	1
b. In colours . . . . .		b. Ornamental arrangements to fill given spaces, in monochrome.	2
12. Painting ornament from the cast, &c.:		c. Ornamental arrangements to fill given spaces, in colour.	6
a. In monochrome, either in water colour, in oil, or in tempera.	5	d. Studies of historic styles of ornament, drawn or modelled.	4
13. Painting (general) from flat examples or copies, flowers, still life, &c.:		23. Applied designs, technical or miscellaneous studies:	
a. Flowers or natural objects, in water colours, in oil, or in tempera.	3	a. Machine and mechanical drawing, plan drawing, mapping, and surveys.	1
b. Landscapes . . . . .		b. Architectural design . . . . .	11
14. Painting (general) direct from nature:		c. Surface design . . . . .	4
a. Flowers or still life, in water colours, in oil, or in tempera.	3	d. Plastic design . . . . .	
b. Landscapes . . . . .		e. Moulding, casting, and chasing.	
15. Painting groups as compositions of colour.—In water colours, in oil, or in tempera.	8	f. Lithography . . . . .	
Carried forward . . . . .	63	g. Wood engraving . . . . .	
		h. Porcelain painting . . . . .	
		Totals . . . . .	103

It had been decided that, although the number of medals awarded should not be restricted, the number of money prizes which they carried with them should in no case exceed five to any one school. The following

schools, therefore, as may be seen by reference to Table III., will each receive five or more medals, but only five money awards.

Glasgow School of Art	5 awards	5 medals.
Manchester ditto	6 " 1 double	5 "
Metropolitan Training School	6 " .	6 "
Metropolitan Female ditto	11 " 1 double	10 "
Stoke ditto	8 " 1 double	7 "
Sheffield ditto	8 " 3 double	5 "

By the table showing the distribution of the prizes among the various stages of the school-course, it will be seen that in the following stages or sections medals have been awarded in excess of three, in accordance with the recommendation of the Examiners.

a.	Stage 2., section b.		9 medals.
	" 3.	" b.	6 "
	" 4.	" b.	4 "
	" 5.	" b.	5 "
b.	" 8.	" b.	"
	" 9.	" a.	4 "
	" 10.	" a.	4 "
	" 12.	" b.	5 "
	" 15.	" b.	8 "
	" 22.	" c.	6 "
	" 22.	" d.	4 "
	" 23.	" c.	11 "
	" 23.	" d.	4 "

In the first four stages the number of medals has been increased on account of the great competition (in some cases forty or fifty works having been transmitted). In the last nine stages the competition was satisfactory, and the works being those of the most important character in the course, it became necessary to increase the number of medals beyond three.

In thirteen stages or sections, more than three medals were given.

In five stages or sections, three medals were given.

In nine stages or sections, less than three medals were given, viz :—  
In five stages or sections, two medals, and in four stages or sections, one medal only.

In twelve stages no National medals were awarded, although in some of these stages several works were forwarded for competition; but they were not thought of sufficient excellence or importance to deserve the reward.

(Signed) RICHARD REDGRAVE,  
Inspector-General for Art.

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